DOCUMENT RESUME

ED 233 373 CS 207 789

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TITLE Curriculum in English II: Planning an Integrated Unit.
INSTITUTION Indiana State Univ., Terre Haute. Curriculum Research and Development Center.
PUB DATE Jun 83
NOTE 50p.; For related document, see ED 232 205.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052) -- Viewpoints (120)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Curriculum Development; Curriculum Research; *Educational Philosophy; *English Curriculum; *English Instruction; English Teacher Education; Higher Education; *Instructional Development; Secondary Education; *Units of Study

ABSTRACT

Intended for use by beginning teachers of English, this booklet illustrates English curriculum planning and teaching practices and principles set forth in an earlier work. The first chapter of the booklet discusses the importance of careful instructional planning and explains three principles essential to effective English teaching: (1) focus on what students, not teachers, do; (2) use inductive rather than deductive instructional methods; and (3) develop integrated, not fragmented, curricula. The second chapter shows how to apply the three principles in the development of a unit of study; and the third chapter presents an actual unit concerning the persona in poetry, short films, and narrative prose. (FL)

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CURRICULUM IN ENGLISH II: PLANNING AN INTEGRATED UNIT

by

James S. Mullican

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Published by:

Curriculum Research and
Development Center
School of Education
Indiana State University
Terre Haute, Indiana 47809

June 1983

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PREFACE

In a previous monograph (*Curriculum in English I: Options, Goals, Content*, also published by the Curriculum Research and Development Center), I adopted an academic approach to curriculum, treating matters of history, background, and theoretical structures. More specifically, I surveyed some of the major ideas, trends, and movements that have dominated the teaching of English in the United States in the twentieth century, suggested several major goals for the teaching of English, and presented a structure for thinking about the discipline of English. I suggested that the major movements in the teaching of English have revolved around the conflict between the demands of the content and the needs of the student.

I suggested further that content is important for teachers to know and that teachers should ground their teaching in the structure of their discipline, which I defined as the "tripod" of literature and literary criticism, language and linguistics, and composition and rhetorical theory. To counteract the tendency to regard curriculum as a body of information, I emphasized that content is a resource, not a set of conclusions to be communicated directly to students and that structure in the minds of our students should be a goal, not a starting point. Curriculum, I argued, should be an active process, with its primary goal to help students to acquire the language arts, including the art of reasoning in language. Ultimately, students should gain some understanding of literature and literary criticism, language and linguistics, and nonliterary prose and rhetorical theory. Eventually, we hope that students will create their own mental structure of the discipline of English, roughly analogous to our own.

The present monograph is more practical in purpose and approach. Its purpose is to show how to put into practice the principles suggested in the earlier volume. I assume that teachers should be, to borrow Carl Rogers' phrase, "facilitators of learning." Their model should be the emcee, not the main speaker, at the banquet. Their duty is to put students to work and to guide, encourage, and direct their activity so that their efforts will be productive.

I begin this monograph, then, with a brief chapter, "Guiding Principles," in which I explain three principles of teaching English. In Chapter 2, "Planning the Teaching Unit," I show how to apply these principles in an actual unit and outline in some detail the elements of a unit. In Chapter 3, I illustrate both the principles of teaching and the practice of planning by presenting a sample integrated unit, which I have developed gradually while teaching the Indiana State University Honors Seminar in English each year beginning in 1969. In preparing this unit, I wish to acknowledge the contributions of my colleague Mark Stoffel, who has team taught this seminar with me every summer since 1971. I have learned much from him, particularly concerning the use of oral interpretation in the English classroom. My thanks go also to Carole Gustafson, Copy Editor for the School of Education Publications Office at Indiana State University, for her help in preparing this manuscript.

Chapter 1: Guiding Principles

In the classroom that I recommend, what is important is not so much what teachers do; what is really important is what students do. Students should use their class time more to exercise all the language arts than to listen to the conclusions of teachers. The teacher's role is to plan situations whereby students can practice the language arts most efficiently and profitably. But this practice should not be piecemeal and mechanistic. In other words, we should not practice the language art of reading today, the art of writing tomorrow, and the art of listening or speaking the day after tomorrow. Instead, we should practice all the language arts almost every day, even though one or another art may predominate on a given day. In short, our teaching procedures should be directed toward opportunities for practicing and becoming adept in our major symbol system, language. Students learn to operate the system through directed practice.

Students learn content as a by-product of practicing the language arts, that is, through experience, not just any experience, but directed and focused experience. Their learning is primarily inductive, since it proceeds from the experience of particulars to the formation of generalizations. Beginning teachers may have some difficulty with this approach, since it runs counter to their own experience of learning in college. Literature classes in college are still predominantly of the survey and period varieties, and the approach to learning is primarily deductive; that is, students are given generalizations first, which are then developed and illustrated by particulars. Literary works are viewed as artifacts to be classified, their characteristics to be noted, appreciated, and learned.

With this background of learning in college, beginning teachers often feel that they are fully armed for pedagogical battle when they walk into the high-school classroom, particularly into an eleventh- or twelfth-grade classroom, with a stack of notes detailing *conclusions* for students to learn. I have observed in a few classrooms where this approach worked, if by "worked" we mean that the students listened carefully, took notes for the coming examination, and behaved courteously. These "successful" classrooms were invariably for the college-bound students who were motivated, so far as I could tell, not by the reasonableness or unreasonableness of the procedure, but by the desire to succeed in college.

Despite such "successful" exceptions cited above, the lecture/study/examination cycle is a formula for failure in the high-school classroom. (It is often a failure in the college classroom too, but a failure masked by the victims' unwillingness to fight back.) Many high-school students sensibly rebel against such a system and thereby create discipline problems. Even the apparently successful classes fail ultimately, since the teachers inculcate passivity and submissiveness in students already too docile and dull.

In the classroom I recommend, the students spend most of their time in using the symbol system. If the subject matter is a work of literature, students will read it, talk about it, listen to discussions about it, write about it or in imitation of some aspects of it. The focus will not be primarily on classification but on exercising the language arts. But

in the process, students, with the aid and guidance of their teachers, will often arrive inductively at some of the same principles, conclusions, and generalizations that the traditional teacher begins with.

Let me expand on this contrast between the deductive and inductive approaches by giving an example. Some years ago, I had as a methods student and student teacher a person who had entered a teaching curriculum in her middle age and took her master's degree in English literature before taking any methods courses. She decided to write her unit plan on Charles Dickens' *A Tale of Two Cities*. Proceeding as she had been taught in her university classes, she began logically with organized subject matter, reasoning in this way: Before students can understand anything about *A Tale of Two Cities*, they must understand the nature of the novel, so we should begin with a lecture on the form of the novel. This novel was written in the nineteenth century by Charles Dickens, so we should know about Charles Dickens. Hence, a lecture or so on history and biography. Then, certainly no one can understand *A Tale of Two Cities* without understanding something of the history and the philosophical, economic, social, and political currents of eighteenth-century France. Hence, three or four more lectures.

By the time I visited this student teacher, she was two or three days into the unit, and her class, an advanced class of sophomores, was almost as rebellious as the French revolutionaries she was discussing. While her approach was logically sound, it was not *psychologically* sound. Generalizations about the novel and this novel may make sense to literate adults who have read a large number of novels and know something of the background of this novel. But how much sense does it make to generalize about the form of the novel for students who have read no novels, or even two or ten? Furthermore, preliminary lectures may be unnecessary even for advanced students, since students who have the requisite experience and ability to read *A Tale of Two Cities* will also have the ability to discover background and form their own generalizations.

My suggestions for rescuing this situation included approaching the novel inductively in a psychologically sound way. Since the students were practiced readers and above average academically, they had the requisite experience, background, and ability to profit from *A Tale of Two Cities*. Given these favorable conditions, my suggestion was that students experience Dickens' novel first and only later draw generalizations about it. It would have been better if the teacher had announced the unit several weeks in advance and had invited the students to begin their reading then, so that they could have experienced the novel as an entire work rather than in segments. As it was, the class began the unit over again, this time by reading and discussing the novel itself. At the same time the teacher made a list of projects, including some background reports to be presented, no more than two or three on a given day, on days when they would particularly illuminate the reading. The goals of the reports were to induce the students to become active in discovering material, shaping it for an audience, and presenting it orally to the class. The reports provided necessary information and avoided the large block of dead information so often ladled out at the beginnings of units. The teacher, of course, was prepared to offer information and background as students needed or requested clarification. Thus she found excellent use for her diligent research into theory and background. Her research was also useful in providing organized knowledge toward which she could direct her students'

energies. I visited this teacher again toward the end of this unit and discovered from observation and report that the students had been more receptive to the inductive approach.

The foregoing comments and anecdote suggest principles that may guide our teaching/learning procedures:

1. *Focus on what students do, not on what teachers do.* Many teachers think that teaching is telling and conclude that they have done a great job of teaching whenever they have organized material skillfully and delivered it clearly. By this standard, whenever students fail to learn, it is the students who have done a poor job of learning. I recall that during my first two or three years of teaching, I delivered what I considered outstanding lectures and left the classroom feeling euphoric concerning my own performance, only to learn later that my lectures had been failures, since the students had learned little. I discovered by experience that whenever I broke the learning down into more manageable portions and involved the students in their own activities, the results were much better. I then learned the truth of a couple of trite remarks then current among teachers: Dewey's alleged dictum that we learn by doing and the anonymous suggestion that if the student hasn't learned, the teacher hasn't taught.

2. *As a rule, instruction should proceed inductively rather than deductively.* Thus the sequence of learning should be based on psychological rather than on logical principles, that is, on the needs of the learner rather than on the symmetry of an academic discipline. Academic discourse is a late achievement in the long development of human culture. Knowledge has its origin in experience, and it is only after much experience that the systematic generalizations of academic discourse are possible. Each child recapitulates this process of learning of our species: first, experience; then, generalization. Successful instruction in the classroom should adhere to the learning procedures of life. In English class, this principle means that we should experience discourse--essays, stories, poems, plays, political propaganda--and then draw conclusions and generalizations about it.

Concerning this principle, however, a cautionary note is in order. We do not need to be doctrinaire or fanatical in following this principle. Students do not need to discover *everything*. Of course, we must tell students something to get them started in their explorations. Teaching is an art, and any principle, including this one, should be violated whenever the teacher believes it is wise to do so.

3. *We should have an integrated, not a fragmented, curriculum.* That is, we should try to set up a situation where students use all the language arts in a natural way. The language arts are interrelated in the real world and should be interrelated in the classroom: while one student is speaking, others are listening; students write material for other students to read, and all the students may engage in discussion about the reading and writing. The three legs

of the tripod--language, literature, and composition--are also interrelated and are best treated holistically. For example, we might begin a unit by reading a literary work, which forms the core of a unit. But in the course of the unit, we find that we must consider the language of the work: cumulative sentences in Faulkner, balanced and periodic sentences in Dickens, dialect in Twain, iambic pentameter in Shakespeare. Furthermore, we find that writing about the literature or in imitation of some aspects of the literature is essential to understanding the literature and appreciating the language of the literary work.

We fragment the curriculum in those schools where "English" is taught in one semester and literature in another. In the most primitive of these classrooms, "English" consists of workbook exercises on the mechanics of grammar and "correct" English; literature study consists of answering questions about the content of literary works and their authors and times. Many of the literary works themselves are not complete works, but excerpts from larger works.

With these principles in mind, we are now ready to begin preparing for instruction. In the most logical of worlds, this preparation would begin with an overall plan for students from kindergarten through grade twelve or thirteen. Experienced teachers, armed with an understanding of the psychology of learners, a knowledge of the academic discipline, and a grasp of pedagogical principles, would sit down regularly to consider the characteristics and needs of students within a school or district and devise a sequence of learning that would lead to desired goals. Such planning is practicable, given a commitment by a school corporation, its administration, and the teachers. As professional teachers, we should strive to create a situation where collegiality and reasoned discourse could be put to work to achieve the goals of our profession. Perhaps time and money for such cooperative planning could be an issue to be negotiated in a contract. Such planning has taken place in the past, and documents reporting the results of these efforts provide models for future planning (see *A Developing Curriculum in English*, 1980, for an example).

Beginning teachers should look forward to the time when they will have voices in constructing an overall pattern of instruction. But in the meantime they should be aware of the overall curricular plan in their own schools, so that they will have some idea of the work that has gone on before and the work that will go on after students have left a given grade. Often the overall plan is sketchy, sometimes only that provided by a textbook series, and individual teachers are free to design a learning sequence for their own students. Liberty and flexibility are particularly important in an English class, where the abilities of students to use language are so varied. As in an art class, we will find students of markedly different capabilities and achievements within the same classroom, and it is our responsibility to see that all develop whatever talents they have. It should not be a source of embarrassment, but of pride, that our graduates are so different in achievement. After all, American education has taken upon itself the task of educating all the people, and excellence must be defined not as everyone reaching some arbitrary goal, but as everyone reaching his or her own potential development. Another trite, but not trivial, saying comes to mind: We should take the students where they are and take them as far as they can go.

REFERENCE

A Developing Curriculum in English: Kindergarten Through Grade Twelve. 2nd ed. Terre Haute: Curriculum Research and Development Center, School of Education, Indiana State University, 1980.

This curricular outline was orginally composed in the early nineteen-sixties by a committee of eight elementary and secondary teachers at the ISU Laboratory School under the direction of Mark Neville, professor of English at ISU. Student learning for each year was planned under these headings: improving participation in group and individual activities; improving speech sounds; improving language patterns, oral and written; improving reading techniques; and improving literature understanding.

Chapter 2: Planning the Teaching Unit

When the beginning teacher enters the English classroom, the textbooks are generally already decided upon and some sort of curricular design is already in place. It is up to the teacher to plan the year's work, that is, to prepare units and a reasonable sequence of units. The most immediate problem for the student teacher and the beginning teacher is to prepare a unit plan and individual lesson plans, and this kind of planning constitutes the work of this chapter.

A unit is a convenient way for organizing instruction. It provides a focus around which teachers may plan various kinds of exercises that will lead students to greater skill, knowledge, and understanding. A unit is valuable for students, since it provides a finite body of material and activity; looking forward to a unit instead of to a long indeterminate year, students can see some light at the end of the tunnel. English teachers, with their passion for order, can appreciate a unit, which, like a good play, has a beginning, a middle, and an end.

Units come in a variety of kinds and sizes. There are units on literature, units on language, units on writing, units on mechanics, and units on newspapers, to name a few. There are short units, some only a week or two long, and there are units that last as long as an entire semester. These long units, a semester or a half-semester long, are indistinguishable from the courses and mini-courses that some schools offer in their phase-elective programs.

While there are many kinds of worthwhile units, I wish to treat only the integrated unit, which focuses on some subject matter or idea and offers opportunities for using all the language arts. For models I suggest the Project English series of Integrated Teaching Units under the general editorship of Arnold Lazarus (1974). This series offers extensive units, each in a separate book, on complete literary works: *The Odyssey*, *Treasure Island*, *Visit to a Small Planet*, *Anne Frank: The Diary of a Young Girl*, *Hiroshima*, and *Life on the Mississippi*. Other valuable models are to be found in the volumes on thematic units edited by Sylvia Spann and Mary Beth Culp (1975, 1977, 1980a, 1980b). In the discussion and illustrations that follow, I have adapted the patterns in the Lazarus series and the Spann and Culp volumes for unit and lesson plans. To demonstrate how a unit may be constructed, I have adopted--and adapted--the headings in Spann and Culp's volumes on thematic units, adding one item, student projects.

I suggest the following headings for the title page of a unit plan:

Title of Unit_____

Grade Level(s)_____

Track_____(for example, ungrouped, average, academic, remedial)

School_____(for which the unit is being prepared)

Author_____(of the unit)

Date_____(on which the unit is to begin; for student teachers, the date on which the unit is to be turned in to the methods instructor)

Following the title page is the body of the unit, divided according to the major headings listed below. After each heading, I have included suggestions for writing each element of the unit.

Teacher's Comments: This section contains a personal statement concerning how the unit came about, that is, how the teacher became interested in the unit, what problems led to the idea of the unit, what circumstances attended the origin of the unit (school, community, students). If the unit has been tried, this section would include a report of the results. Essentially, this section looks to the past, at the origin and subsequent history of the unit or of the idea of the unit.

Overview: The overview looks forward, instead of backward, to such matters as the purpose of the unit, values in the unit, justification for the unit, the place of the unit in a sequence of units, possible outcomes of the unit, kinds of schools and students for which the unit would be most beneficial, grade level(s) for which the unit would be suitable, contrast with other units or other kinds of units, and the overall procedure and sequence of the unit.

General Objectives: This involves a list, in declarative sentences, of desirable outcomes for students. Objectives guide everything else in the unit: subject matter, materials, activities, evaluation. Obviously, most planning must go on apart from the students, but students will be more willing participants if they have some voice in establishing objectives. At the beginning of a unit teachers can profitably spend a class period or two in planning objectives cooperatively and in listening to alternative ways of teaching the objectives. Teachers can be alert to the opinions of students in planning objectives and even units for the future. James Moffett (1968a, 1968b, 1981) would make the students' voices the determining element in deciding upon objectives, materials, and activities. At the least, teachers are wise if they consider the ideas and opinions of the students.

Evaluation: Students are evaluated on the basis of how well they have achieved the objectives of the unit. To avoid confusion later on, shortly after the beginning of the unit, it is wise to distribute to the students copies of the objectives and requirements of the unit, along with the criteria for evaluation, since in a conflict over grades, teachers sometimes have different memories from students concerning requirements and criteria.

Since students are active in the integrated unit, our most important method of evaluation is through simple observation. If students orally interpret a poem or engage in creative dramatics, we must make some assessment of how well they have performed these activities. In assessing writing, we may follow Ken Macrorie's suggestion (1968) and ask students to keep a portfolio of their work, from which they may select their best writing for evaluation. We can usually make a rather accurate evaluation of students' knowledge and understanding through class discussion. But if we wish more precision in our assessment of factual knowledge or if students are so grade conscious that they will not do the reading without the pressure of grades, we may have to resort to unannounced quizzes.

In public-school classrooms in which I have observed, evaluation has been, in my judgment, greatly overstressed. Grades are often used for motivation and for punishment. If students are idle or rude, we remind

them that there will be a test on Friday. Teachers, of course, are not solely responsible for the appeal of extrinsic motivation. Our culture proclaims again and again in word, action, and image the greeting-card message: Now that you have completed your learning, it is time to start your earning. Our society measures personal worth by prestige and the size of the bank account, so it should not be surprising that many adolescents value the symbols of success more than the reality of learning. But to recognize a truth is not to acquiesce in it. If we believe in the inherent worth and in the humanizing qualities of our discipline, we should try to induce students to appreciate the value of what we are doing. In short, we should strive to make what we do inherently interesting, to rely as little as we can on the extrinsic motivation of grades, and do as many exercises as we can without grading them at all.

We will, of course, have to give written examinations when knowledge and understanding are large elements in our units, and we must, of course, keep accurate records of student achievement. We may as well admit that our most important evaluations are subjective, since our subject does not permit the accuracy of grading that is possible in mathematics, for example. The only way we could achieve such objectivity would be by trivializing our subject and emphasizing facts, mechanics, and proofreading. We cannot prove that our grades are correct, but by careful record keeping, we can at least demonstrate that we have reasons for doing what we do.

Materials: This section contains a listing of all reading (textbooks, etc.), audio-visual materials, and handouts to be used in instructing the class, including bibliographical data for all printed material. For audio-visual material, source, cost, length, and technical details, such as (in films) black/white or color, animated or not, etc., should be included. References to handouts are listed under this item, but the handouts themselves should be attached at the end of the unit.

Projects: Teachers, no less than philosophers, face the problem of the one and the many. On the one hand, we face an entire class that must work together as a social unit, since interaction among human beings is essential in learning to use language. Reinforcing this necessity for some uniformity is the fact that all our students are the same in the sense that they are all members of the same species: all are symbol-using animals. On the other hand, we face a class of individuals, in which every person is different from any other in background, abilities, tastes, attitudes, values, and aspirations. Even in "homogeneous" classes, there are remarkable ranges of ability and achievement. Teachers must somehow provide worthwhile lessons for an entire class while at the same time challenging each student. An excellent way to accomplish this latter goal is through individual or small-group projects.

As we prepare units, we should at the outset list possible projects for small groups and for individuals. Students may select one of the projects or suggest alternative projects of their own. Teachers should welcome the initiative implied by this suggestion of alternatives. Some examples of possible projects include the following: reporting on authors' lives or on the social conditions of the times in which they lived and wrote; writing imaginatively in imitation of some aspect of a literary work or on a topic suggested by the work; performing oral interpretations of literature, readers' theatre, or creative dramatics; constructing a billboard for a play, a collage on the theme of the unit, or

(a real chestnut!) a model Elizabethan theatre; writing, editing, and duplicating a newspaper for the day on which major events of a novel occurred; editing a literary magazine to which all members of a class may contribute.

Daily Lesson Plans: Each daily plan should contain the following items:

Purpose: A brief explanation of the purpose of the lesson and the reason for its placement at this time within the unit.

Teacher's Reference(s): Books and/or articles containing such matters as source of the lesson, background material, and the theory underlying the lesson.

Materials and/or Equipment: Handouts, audio-visual materials, equipment (projectors, record players, etc.), and a listing of special readings not included in the textbook.

DUE NOW:

ASSIGNMENT:

Procedures and Activities: What the teacher does and what the students do.

The foregoing items are placed in schematic form at the beginning of the lesson so that the teacher can take a quick look at the beginning of class to see that all elements of the lesson are in place. DUE NOW is placed toward the beginning of the lesson so that the teacher will get into the habit of collecting assignments at the beginning of the hour. This practice has at least two benefits: 1) it communicates to the student that assignments are indeed due at the beginning of the hour and that students do not have a reprieve to work on assignments during class, while new work is being undertaken; and 2) teachers are less likely to forget to take up the assignment. I suggest that assignments also be given near the beginning of the hour. Too often teachers give assignments as an afterthought, sometimes even as students are dashing blindly for the door. But if students receive their assignment at the beginning of the hour, they have time to ask questions and perhaps even get a small start on the assignment. On a number of occasions during my teaching career, I have given the assignment at the beginning of the hour, fully intending to take up another matter after the assignment, only to find myself giving a lesson on the assignment. These lessons have been among the best that I have taught. Students are attentive and curious when they know that they have a task to perform as a consequence of the lesson. The teacher quickly learns which points are clear and which are not. Recently, I have come to understand the value of duplicating copies of the assignment for each person, writing the assignment on the board, or dictating the assignment word for word to the students. If we are serious about our contention that we grade a paper in accord with the assignment, we should be quite sure that both we and the students know exactly what the assignment is. Sometimes we teachers tend to change our criteria subtly to conform to what we wish we had assigned rather than to what we actually have assigned.

Bibliography: This is distinguished from "Materials" in that "Bibliography" refers to sources *for the teacher*, not materials to be used directly in instruction. References to books and articles should have complete bibliographical data.

As I approach the conclusion of this chapter, I think I can hear my readers asking why in the world it is necessary to write down all this material. Aren't there excellent teachers who write down little or nothing, who perhaps write a lesson plan in three words on the back of an envelope? Isn't there some value to spontaneity, to verve--or nerve? Isn't there something to be said for moving with the tide of student emotion? Don't some students enjoy hearing us talk about what interests us, even if that topic does not advance the unit?

I would answer that there is some truth implied in all these questions. There are teachers whose experience and learning are so rich that almost anything they say will be valuable for some students. Some teachers have mastered their discipline so thoroughly that they need no written cues to steer them correctly. There is a talent for sensing when students can profit from a digression and when the regular lesson would only be a waste of time, and I would agree that some of the most important matters that we teach are done by the way, sometimes on matters that we do not even mean to teach. After more than a quarter of a century in teaching, I am often surprised when former students tell me what they remember most about my classes. In at least half of these cases, students tell me of instances and material that I do not remember even thinking about, let alone doing.

I agree, then, that there is some value in intuition and spontaneity in teaching, but I would emphasize all the stronger the value of careful planning, the kind of planning that can be accomplished only by the systematic, logical, linear, sequential reasoning that is possible through written discourse. I would point out that in all the instances of spontaneous, intuitive teaching alluded to above, it is the *teacher* who is doing the talking, not the students who are practicing their language arts. If we define good teaching as the involvement of students in the practice of all the language arts at once, in interaction with the teacher and with other students, so that students can form concepts inductively through the experience of using language, then we must have written plans. Otherwise we will have confusion, a mishmash of instruction and activities. Furthermore, if we are to use our time to its best advantage in the classroom, we must plan ahead. It is simply unfair to students to waste their time while we struggle to gain our bearings during a class period. It is unfair to make up an assignment as we go along, only to amend and reverse it as students point out obvious contradictions and inconsistencies. Finally, if we are to operate our classes in accord with the three principles advocated in this monograph, we must plan carefully for work that will span a significant amount of time. Such units require written plans.

While doing our planning on paper may require a bit of work, there are compensations. By writing down and keeping records we can retain what is valuable for future years. By making a file of materials, we can save work in constructing future units. To conserve time and energy in planning individual lessons, we may wish to duplicate forms for lesson plans with relevant headings so it will be easy to jot down plans. Perhaps we can do as Stephen and Susan Judy (1979) have recommended and place a space at the bottom of the page for an evaluation of the lesson as soon as we have taught it. By commenting in writing on how both units and lessons went, we can select what will probably work best in the future. Thus we can work and improve our teaching at the same time.

I have advocated a holistic approach to teaching, suggesting that we practice all the language arts in an integrated way and that we employ

literary, linguistic, and rhetorical theory in directing the energies of our students. While the theory of integrated teaching is practicable and understandable in principle, it is often difficult to explain in detail, since we must separate out the strands--the language arts and the elements of the disciplinary tripod--to consider them. Ironically, we cannot consider integration without tearing it apart; to cite Wordsworth, we must "murder to dissect." The best way, therefore, to communicate the holistic, integrated approach is by example and illustration, which I provide in the next chapter.

REFERENCES

Judy, Stephen N., and Judy, Susan J. *The English Teacher's Handbook: Ideas and Resources for Teaching English.* Cambridge, MA: Winthrop Publishers, 1979.

This book contains a rich deposit of techniques and resources for the teaching of English.

Lazarus, Arnold, ed. *Project English Integrated Teaching Units.* Skokie, IL: National Textbook Co., 1974.

This series of six books, each containing a unit plan based on a complete literary work, was composed by classroom teachers in eighteen communities. The units are integrated in the sense that activities in the language arts and understandings concerning literary, linguistic, and rhetorical theories are brought to a focus through the study of a single significant literary work.

Macrorie, Ken. "To Be Read." *English Journal*, 57 (May 1968): 686-92.

This essay provides a quick introduction to Macrorie's Third Way of teaching writing, a method that encompasses both freedom and discipline.

Moffett, James. *A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers.* Boston: Houghton Mifflin Company, 1968. (a)

This book is a rich storehouse for activities to elicit and develop the language arts in young people. These activities are offered in a sequence that corresponds to the linguistic and psychological development of children and adolescents. Moffett's suggestions are valuable even for those who do not adopt his entire program.

Moffett, James. *Teaching the Universe of Discourse.* Boston: Houghton Mifflin Company, 1968. (b)

This group of theoretical essays serves as a companion volume to Moffett's more detailed and practical book, *A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers.*

Moffett, James. *Coming on Center: English Education in Evolution.* Montclair, NJ: Boynton/Cook Publishers, 1981.

A collection of talks and essays produced during the nineteen-seventies, in which Moffett elaborates on his "student-centered curriculum."

Spann, Sylvia, and Culp, Mary Beth, eds. *Thematic Units in Teaching English and the Humanities.* Urbana, IL: National Council of Teachers of English, 1975. First Supplement, 1977. Second Supplement, 1980. (a) Third Supplement, 1980. (b)

It is hard to overestimate the rich resources and practical help these volumes offer both beginners and seasoned practitioners. These units illustrate well the principles advocated in this monograph.

Chapter 3: A Sample Integrated Unit

Title of Unit: The Persona in Poetry, the Short Film, and Narrative Prose

Grade Levels: 10, 11, 12

Track: Ungrouped

School:

Author: James S. Mullican

Date:

Teacher's Comments: This unit was originally designed for a two-week summer honors seminar at Indiana State University. The students, who have completed their junior year of high school (a few sophomores are occasionally accepted as space is available), usually must rank in the upper twenty-five percent of their high-school classes. However, because we sometimes have more qualified applicants than we can accept, some who meet minimal standards cannot be accepted. On rare occasions, we accept students who do not meet the class-ranking standard but who give evidence of exceptional ability. We have found that there is a great range of ability even among these honors students. Class size has ranged from eighteen to thirty-seven.

The goals and general activities of the seminar can perhaps best be revealed succinctly by the statement we use in our brochure:

> IMAGINATIVE LITERARY EXPRESSION. Students are invited to develop creativity in language, to experience the impact of language in varied literary forms, to engage in creative reading, writing, and listening. Students will read and discuss significant literature; write original works for class discussion, interpretation, and appreciation; receive analysis and constructive evaluation of their writing from experienced professors; and develop personal projects focused on the analysis, creative expression, editing, and dramatization of language in action.

The goals for this seminar are similar to goals that I have proposed for the teaching of English in general: the development of the language arts. Through the exercise of language, students acquire an understanding of a significant concept in literary theory--the concept of the persona or mask.

Since the students are in the classroom five or six hours per day, it would be impossible and inane to lecture to them for that space of time. Mere exercises, not based upon some significant theory, would quickly pall. The clear solution would seem to be the one I have advocated time and again in these pages: using the language arts and, through this experience, arriving at a structure of knowledge, a structure in Bruner's (1960) sense of seeing how things are related.

This unit has been evolving for more than a decade, and each year student evaluations of the seminar have been high. Yet we find that year after year further changes can always be profitably made. I have noticed

again and again that the lessons that work the best are those in which the students have been the most active. Lessons dominated by teachers have been less well received. Comments and formal evaluations by these articulate and critical students have been quite instructive and influential in shaping this unit. If I may be pardoned a personal reference, I must say that I have learned most of what I consider valuable about teaching in my five years (1959-1964) at the Indiana State University Laboratory School (now the University School) and in the fourteen high-school honors seminars (1969-1982) in English. In both these situations, students have demanded, in their own pleasant ways, good teaching, which I define as teaching that involves students in productive activity.

Overview: Too often students, even bright ones, are naive in their reading and stuffy in their writing. One cause for these problems is the students' assumption that writers speak directly and reliably to readers in their own voices, almost as in a factual report. If students naively believe that the speaker in a poem is always the poet, not a created narrator, they miss the implied drama in many poems. If students naively assume that fiction writers are speaking in their own voices, they miss the ironies of an unreliable narrator. Readers become more sophisticated when they consider not merely what is said but the kind of narrator the author creates to tell a story or make an observation. Students are often stuffy in their writing, since they have been taught to write formal, objective, disembodied prose, the kind of writing Ken Macrorie called "Engfish." This unit is designed to lend sophistication to students in their listening, speaking, reading, writing, and thinking and at the same time to help them understand an important literary concept.

While this unit was originally designed for honors students, both the concept that governs the unit and the exercises that constitute its essence are equally suitable for students of all abilities and grade levels. I would gladly try this unit on any level from the middle school on through the university. Bruner's (1960) spiral curriculum is relevant here: the concept of persona is basically a simple one, but one that can be revisited from grade to grade, each time with more sophistication, elaboration, and complexity of material. The unit can be adapted for different grade levels and abilities by changing the works to be studied and the pace of instruction. The unit is valuable for all, since it provides much opportunity for using all the language arts in an integrated way.

The subject matter of the unit is primarily poetry, the short film, and the writing of students, both present and past. The unit could serve very well as the opening unit of a school year, since it would provide an introduction to all the genres, practice in the language arts, and a concept--the idea of the persona--that could be used the rest of the year. Since much of the student writing is narrative prose, both factual and fictional, a unit on point of view in fiction would follow this unit quite naturally. James Moffett and Kenneth McElheny's anthology, *Points of View: An Anthology of Short Stories* (1966), would be admirably suited for such a unit on short fiction. A unit that would be particularly appropriate for following these units would be one that concentrates on the rhetorical analogue of the persona, the ethical appeal, that is, the persuasive power that resides in the image of the speaker or writer. This third unit would extend the literary concept of the persona over into the rhetorical realm of the ethical appeal. Thus one could construct quite a

logical and coherent semester plan, a semester consisting of three five- or six-week units: The Persona in Poetry, the Short Film, and Narrative Prose; Point of View in Fiction; and Persuading an Audience by Projecting an Image.

The daily lesson plans for this unit follow a general sequence of actual presentation, but this order need not be followed exactly and not all lessons need to be treated in the unit. A lesson that is successful with one group may be a failure with another. A lesson we think will cover one day may often be profitably expanded into two or three lessons. After working with a given group of students, we may discover that a lesson we thought would be wonderful in the abstract will not work at all with these students. The lessons should thus be considered as resources from which the teacher may draw. The essence of planning is to discover and devise resources, which we can subsequently adapt to particular students and their interests and abilities.

General Objectives:

The student

1. understands that in every communication situation there are a speaker or writer, a listener, a subject matter, and language;
2. understands that all of us adopt roles quite naturally according to audience and occasion;
3. recognizes that the imaginative writer often adopts a role, persona, or mask;
4. recognizes the persona in poetry;
5. recognizes the implied drama present in many poems and is able to reconstruct the drama in these poems;
6. is able consciously to adopt a persona while writing imaginatively;
7. assumes the appropriate persona when orally interpreting a piece of literature;
8. appreciates the art of skilled oral interpreters in person and on phonorecordings;
9. understands the importance of point of view in appreciating films;
10. grows in imagination and empathy as he or she learns to appreciate other points of view;
11. writes prose narratives while consciously adopting a point of view and a persona;
12. completes an individual or small-group project.

Evaluation: Students are evaluated by assessing how well they have attained the general objectives of the unit. Throughout the unit, students have abundant opportunities to demonstrate how well they understand and appreciate the concept of persona and the related concept of point of view and how well they practice the language arts while using these concepts. Thus the most important evaluations are the informal written assessments teachers record privately day by day as the unit proceeds.

As the unit progresses, then, the teacher makes evaluative notes concerning the daily work of members of the class: discussions, oral readings, dramatic improvisations, library research, formal oral interpretations, group processing, and general leadership in pursuing the objectives of the unit. If more precise measurements are desired, the teacher may develop checklists for each of these kinds of performances.

The teacher will also have a number of writing exercises upon which to base an evaluation and grades: epitaphs for the *Wabash Valley Anthology*, childhood incidents, autobiographical introductions in three styles, and three prose narratives based on three films. If the teacher appends grades to each of these final drafts, six written grades will then be reported.

The teacher should take special care to evaluate the projects and make these evaluations a significant part of the final grade.

These three categories of evaluation--daily work, written assignments, and projects--should provide abundant material for a fair grade, one that can be documented for any reasonable parent or student. These evaluations may not seem as objective as test scores calculated to a tenth of a percentage point, but they do assess what is actually being learned in the classroom. Teachers may compensate for the seeming lack of objectivity by keeping careful records, so they can show that their grades are reasonable and not arbitrary.

We may wish to supplement these evaluations with a written final examination, which should follow the same principles as other kinds of evaluation: we should test, in accord with our objectives, what we actually have done in a course. In this unit, for example, we might test students' working knowledge of persona and their ability to write a narrative, using persona, by asking them to write an in-class theme, as I suggest in the note to Lesson Eighteen. If we wish to evaluate the students' understanding of persona and their ability to use this concept in reading, we may ask students to locate the persona and implied drama in a poem and demonstrate in persuasive prose that their perceptions are accurate.

Materials:

Student papers from previous years.

Anthologies containing as many of the following poems as possible:

Kenneth Burke's "For a Modernist Sermon"
e. e. cummings' "next to of course god america i"
Wolcott Gibbs' "Declaration of Independence"
Robert Hayden's "The Whipping"
Langston Hughes' "Florida Road Workers" and "Mother to Son"

Randall Jarrell's "Death of the Ball Turret Gunner"
J. Anthony Lucas' "Linda failed to return home . . ."
Coventry Patmore's "The Toys"
Sylvia Plath's "Metaphors" and "Mushrooms"
John Crowe Ransom's "Blue Girls"
Theodore Roethke's "My Pappa's Waltz"
William Butler Yeats' "Father and Child"

Books:

Carruth, Hayden, ed. *The Voice That Is Great Within Us: American Poetry of the Twentieth Century.* New York: Bantam Books, 1970. (This anthology contains four of the poems listed above and many other poems useful for this unit.)

Daigon, Arthur, ed. *Violence USA.* New York: Bantam Books, 1975. (This book contains two poems listed above, Hayden's and Lucas'.)

Masters, Edgar Lee. *Spoon River Anthology.* New Introduction by May Swenson. London: Collier Macmillan, 1962.

Swenson, May. *Poems to Solve.* New York: Charles Scribner's Sons, 1965.

Twain, Mark. *Adventures of Huckleberry Finn.* Edited by Sculley Bradley, Richmond Croom Beatty, and E. Hudson Long. New York: W.W. Norton & Co., 1961.

Films:

An Occurrence at Owl Creek Bridge (1962). 27 minutes; black/white. Contemporary/McGraw-Hill, 33 W. 42nd Street, New York, NY 10036.

One Eyed Men Are Kings (1975). 15 minutes; color. CRM/McGraw-Hill Films, 110 Fifteenth Street, Del Mar, CA 92014.

Thank You, M'am (1976). 12 minutes; color. Phoenix Films, Inc., 468 Park Avenue South, New York, NY 10016.

Phonorecording:

Spoon River Anthology (Columbia Masterworks--Stereo OS 2410).

Equipment:

Record Player
Sixteen-millimeter film projector

Projects: Individual and small group projects permit students to work on something that is of particular interest to them. The project is thus an important technique for dealing with individual differences in our students. Some possible projects follow. They are suggestive only, and students should be encouraged to dream up projects of their own.

1. Edit a literary magazine consisting of work produced by members of this class. This editing may be done by a single editor or by an editorial board of three to six members.

2. Produce a live radio show. Projects may include both writing the script and acting in the show. (No tape recorders. Too often there is a tendency to concentrate on the mechanics of production rather than on the play itself.)

3. Dramatize a scene from a play, story, or poem. Borrow the dramatic situation from the literary work, and write the scene as a small play.

4. Write a short story in which you assume a persona.

5. Adapt a scene in a play, poem, or story for readers' theatre. Three or four persons put on the performance. In readers' theatre, one actor may assume several parts, including that of the narrator. The lines and the oral performance of the lines must accomplish all the action. (A few examples of the many literary works that may be adapted include *The Skin of Our Teeth*, *The Adventures of Tom Sawyer*, "Death of the Hired Man," and *Spoon River Anthology*.)

6. Present an oral interpretation of a piece of literature or of a group of works united by such themes as love, death, war, or friendship.

7. Write several poems of your own, in which you assume several personae. These poems may be compiled into an anthology.

8. Collect an anthology of your favorite poetry written by favorite authors. Write a general introduction explaining principles of selection and organization of the anthology. Introduce each poem with a short comment that reveals why this poem belongs in this particular anthology.

9. Illustrate the concept of persona by making a display for the bulletin board in the classroom.

10. Make a collage that illustrates the concept of persona.

11. Draw pictures of some of the speakers in the poems treated in this unit.

12. Make a motion picture that will illustrate point of view.

13. Take some still pictures that will illustrate point of view. Organize these pictures to produce a coherent display.

14. Select some music that would be particularly appropriate for the oral interpretation of a specific literary work. Play a recording of this music as you orally interpret the work.

15. Report to the class on literal point of view in a movie or in a television drama. Explain the effects of point of view on the viewer of the film.

16. Record your dealings with people for a single day. Note how many times you shift roles.

17. Find out all you can about a favorite author studied during this unit. Make an oral report to the class concerning this author.

18. Select any poem studied during this unit. Write a poetic response to the poem. For example, to Langston Hughes' poem, "Mother to Son," write your own poem, "Son to Mother."

Daily Lesson Plans

LESSON ONE--Introduction to the Unit

Purpose: To introduce the concept of persona, I begin inductively by presenting students with sample passages from the beginning of *Huckleberry Finn*. After students gain the basic concept, I elaborate upon their comments and explain the concept more fully by citing a number of examples.

Teacher's Reference: I have adapted the first part of this lesson from "The 'Speaking Voice' and the Teaching of Composition" (Gibson, 1965). As the title of the series implies, these booklets are transcripts of films.

Materials: A handout containing three passages from *Huckleberry Finn*.

DUE NOW: Nothing.

ASSIGNMENT: Read Langston Hughes' "Mother to Son" and Theodore Roethke's "My Papa's Waltz." Try to discern the stories implied by the poems.

Procedures and Activities:

1. Hand out a dittoed sheet containing the following passages:

WHO'S SPEAKING?

You don't know about me, without you have read a book by the name of *The Adventures of Tom Sawyer*, but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth.

NOTICE: Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot.

In this book a number of dialects are used, to wit: the Missouri negro dialect; the extremest form of the backwoods South-Western dialect; the ordinary "Pike-County" dialect; and four modified varieties of this last. The shadings have not been done in a haphazard fashion, or by guesswork; but painstakingly, and with the trustworthy guidance and support of personal familiarity with these several forms of speech.

I make this explanation for the reason that without it many readers would suppose that all these characters were trying to talk alike and not succeeding. -- THE AUTHOR

2. After students read the passages silently, ask for volunteers to read the passages aloud. Ask who is doing the talking in each passage, that is, what kind of person seems to be speaking. Some students quickly discern that the first passage, the opening sentences of *Huckleberry Finn*, contains the voice of Huck commenting humorously upon the author of the book, or to put the matter in terms of this discussion, Mark Twain is to tell the story using the persona of Huckleberry Finn. The second passage occurs as a preamble to the actual novel, and students are able to perceive its legalistic, pompous, yet humorous, tone. The third passage seems serious, with an apparent design of communicating information. Yet even this passage is undercut by the author's humorous implication that some readers may assume that the characters have taken on lives of their own and are trying unsuccessfully to speak the same dialect. Finally, some student may offer the opinion that even Mark Twain himself is also a persona, the public image of Samuel Clemens. The teacher may supply the information that this insight is quite accurate according to Clemens/Twain biographers: the humorous public persona was often at odds with the bitter private person.

3. The teacher may then launch into a mini-lecture in the following vein: This unit is based upon an *idea*. As you work with this idea, you will come to understand it from the inside by experiencing it. This idea concerns the role of the persona, the mask, or the speaking voice in influencing speaking and writing. Poets, short story writers, advertising writers, and even editorial writers and political orators frequently adopt roles. For example, in the passages from *Huckleberry Finn*, we see that Samuel Clemens/Mark Twain adopted the role of Huck Finn, a teenager. When Shakespeare wrote his "To thine own self be true" speech in *Hamlet*, he delivered it as the words of Polonius, an aged windbag who was delivering a lecture to his son. The seriousness of the subject is certainly undercut by the character of the speaker. In fact, we cannot understand the texts properly if we assume the authors are speaking in their own voices.

Much of the fun of reading literature comes about through our implicit understanding of the difference between the intention of the author and the voice of the persona. Let us take an example from *Huckleberry Finn*. (The teacher then reads aloud the passage in Chapter 22, in which Huck tells about the circus.) The teacher asks in what respect Twain's vision of the situation differs from that of Huck. Someone--if necessary, the teacher--answers that the fun of the passage resides in a conspiracy between the author and the reader in understanding more than Huck does. Huck reports accurately but does not understand the significance of his own words. Twain and the reader are aware that Huck is naive and that the ringmaster and the "drunk" have conspired to fool the crowd, including Huck. The readers enjoy Huck's story, but most of all, they glory in their own perceptiveness.

LESSON TWO--The Persona in Poetry

Purposes: In the previous lesson, I used *Huckleberry Finn* to illustrate the idea of persona. In the lesson to follow, students should come to understand that poets, no less than novelists such as Twain, often speak in borrowed voices. Students come to this generalization through an examination of the speaking voice and implied drama in Langston Hughes' "Mother to Son" and Theodore Roethke's "My Papa's Waltz."

Teacher's Reference:

Materials: Copies of "Mother to Son" and "My Papa's Waltz." (I like to leave off the titles and authors of these poems, so that students will have fewer clues in identifying the speakers and dramas.)

DUE NOW: Students should have read the poems carefully with a view of discerning the personae and implied dramas in the poems.

ASSIGNMENT:

Procedures and Activities:

1. In preparing for this class, the teacher may have asked one or two students to practice reading these poems aloud. The class begins with an oral reading by students. Then, through questioning, the teacher leads the class to discern the speaker, the audience, the attitudes of the speaker, the dramatic situation, and the implied action in the poems.

2. Some sample leading questions for "Mother to Son": Who seems to be doing the talking in this poem? To what social or ethnic group might she belong? How much education does she seem to have? To whom is she talking? What is the scene of the action in the poem? What attitude does she take toward the boy? What connotations surround the word *Boy* in this poem? Could this word be orally interpreted in two different ways to reflect differences in connotation? What might have gone on before these words were spoken? What might the son have answered?

3. Some sample leading questions for "My Papa's Waltz": Who seems to be doing the talking in this poem? Who is the audience? How old would you say the speaker is? What attitude does the speaker seem to take toward his father? If you were going to set up this situation in a play, how would you arrange the actors--the mother, the father, the boy--on the stage? Describe the action in this play. What may have taken place before the action? What might the mother and father have said to one another after the boy went to bed?

4. As a conclusion to this lesson, the teacher may elicit ideas on how these poems are alike and how they are different. They share a similarity in that both treat the relationship between parents and children. They are different in numerous ways, the most pertinent for this discussion being that the persona in the first poem is a parent speaking to her son; in the second, a former child is speaking about his father from the perspective of adulthood.

NOTE: At any time after these first two lessons, the teacher may spend a full class period in discussing projects. Students should be given several days for choosing their projects, and a signup sheet should be provided for their convenience.

LESSON THREE--Creative Dramatics

Purposes: To reinforce the idea of persona and implied drama in poetry; to enter imaginatively into another's situation; to alleviate shyness in oral presentations.

Teacher's Reference: *Creative Dramatics and English Teaching* (Duke, 1974).

Materials: Copies of the poems.

DUE NOW: (In this and in many subsequent lessons, I omit listings under DUE NOW and ASSIGNMENT, since it is difficult to know in the abstract how rapidly students can work. I retain the headings in each lesson, however, as a reminder that these items should appear in most practical lesson plans.)

ASSIGNMENT:

Procedures and Activities:

1. Volunteers improvise the following conversations based on Hughes' poem:

   a) between a ghetto mother and her son, beginning with the substance of her remarks in Hughes' poem;

   b) between the boy and a friend, discussing his mother's remarks;

   c) between the mother and a neighbor, discussing the difficulties of bringing up a son in the ghetto;

   d) between the mother and the son twenty years later.

2. Volunteers improvise the following conversations based on Roethke's poem:

   a) between the father and mother after the boy has gone to bed;

   b) between the mother (or father) and the boy the next day after the waltz;

   c) between the mother (or father) and the boy twenty years later.

NOTE: If the room is large enough and particularly if adjoining rooms should be available, several of these improvisations could take place simultaneously, as students take turns improvising. A smaller audience and fuller participation help to alleviate shyness.

LESSON FOUR--A Demonstration of Oral Interpretation

Purpose: To provide a model of oral interpretation for an individual project.

Teacher's Reference: "How Valuable Is Oral Interpretation in the English Classroom?" (Mullican, October 1979).

Materials: Teacher's copies of Hughes' "Mother to Son," Coventry Patmore's "The Toys," Theodore Roethke's "My Papa's Waltz," Mark Twain's *Adventures of Huckleberry Finn*, Robert Hayden's "The Whipping," and J. Anthony Lucas' "Linda failed to return home." (Lucas' poem may be found in Daigon, 1975.)

DUE NOW:

ASSIGNMENT:

Procedures and Activities:

The teacher presents a model performance in oral interpretation of several works--fiction, poetry, jokes, anecdotes--united under a single theme. The number of possible themes is infinite, but one may capitalize on the interest elicited by "Mother to Son" and "My Papa's Waltz" by selecting as a theme the relationship between parents and children. A possible outline for such a presentation follows:

Introduction: Elaborate on the idea that a common theme in literature concerns the relationship between parents and children.

1. Some literature reveals concern on the part of parents for their children.

   a) In "Mother to Son," for example, a mother reveals that she cares enough about her son to rebuke him and instruct him for his own well-being, calling upon her own bitter experience for evidence. (Read aloud "Mother to Son," assuming the role of the mother.)

   b) In Coventry Patmore's "The Toys," to take another example, the narrator takes the role of the father who has punished his child by striking him and who now regrets the suffering he caused his young son. (Read Patmore's poem aloud.)

The Toys

My little Son, who looked from thoughtful eyes
And moved and spoke in quiet grown-up wise,
Having my law the seventh time disobeyed,
I struck him, and dismissed
With hard words and unkissed,
His Mother, who was patient, being dead.
Then, fearing lest his grief should hinder sleep,
I visited his bed,
But found him slumbering deep,
With darkened eyelids, and their lashes yet
From his late sobbing wet.
And I, with moan,
Kissing away his tears, left others of my own;
For, on a table drawn beside his head,
He had put, within his reach,
A box of counters and a red-veined stone,
A piece of glass abraded by the beach,
And six or seven shells,
A bottle with bluebells,
And two French copper coins, ranged there with careful art,
To comfort his sad heart.
So when that night I prayed
To God, I wept, and said:
Ah, when at last we lie with tranced breath,
Not vexing Thee in death,
And thou rememberest of what toys
We made our joys,

How weakly understood
Thy great commanded good,
Then, fatherly not less
Than I whom Thou has moulded from the clay,
Thou'lt leave Thy wrath, and say,
"I will be sorry for their childishness."

--Coventry Patmore

2. Some literature reveals the responses of children to their parents.

   a) In "My Papa's Waltz," the narrator, now an older person, reflects upon his relationship with his father, basically one of love, even though mixed with emotions caused by an understanding of his father's obvious failings. (Read the poem aloud.)

   b) Huck Finn's revelations about his own father certainly demonstrate that Pap is less than a sterling character. (Read aloud portions of Chapters 5 and 6, selecting Huck's description of Pap, Pap's words and actions.) While Huck's words are an accurate and devastating account of Pap's faults, Huck's attitude reveals no hatred or ill-feeling toward him. Pap is cruel to Huck, but Huck is able to bear his whippings with some humor and eventually to escape from Pap's domination. Huck more than escapes domination; he escapes as a psychologically whole person.

   c) In Robert Hayden's "The Whipping," however, we see physical punishment that does leave psychological scars. The narrator observes the whipping of a child, and this whipping reminds him of his own earlier suffering. The narrator is able to empathize with the child because he too has suffered physical abuse. But the persona also sympathizes with the mother, who does the whipping because of psychological scars *she* has suffered. (Read "The Whipping" aloud.)

3. Finally, there is literature that presents the facts of the case objectively and permits the reader to draw conclusions. In the poem, "Linda failed to return home," which was excised from an article in the New York *Times*, we have an objective observer reporting on what happened: Linda's parents tried to punish her for spending the night with an Air Force lieutenant by forcing her to shoot her dog. Instead, Linda took the pistol and shot herself in the head. This poem reveals still another kind of relationship between parents and children. (Read the poem aloud.)

LESSON FIVE--A Library Search for Passages for Oral Interpretation

Purposes: Students need time, opportunity, and direction to find material for oral interpretation. The most practicable way to accomplish this purpose is to take students to the library, where they can locate material and learn some library skills at the same time.

Teacher's Reference:

Materials:

DUE NOW:

ASSIGNMENT: Each student is to search out a poem or short passage from fiction for oral interpretation. In the library, students should look up information concerning the authors and their backgrounds. Students should make sure that any information is relevant to the poem and its theme.

The oral presentation itself should take no more than three minutes and should include an introduction that encompasses pertinent background material and a brief discussion of the theme. Then the student should read the poem aloud with meaning and expression, assuming the attitude of the persona in the poem. A brief conclusion may be added.

Procedures and Activities:

1. The teacher hands out a dittoed sheet containing the assignment and answers any questions the students may have.

2. The students go to the library for their research.

NOTE: Often one day is not sufficient to complete this library work. In that case, another day in the library may be necessary. Some students will, of course, have located their material and thus spend their time writing their scripts or working on their individual or small-group projects.

LESSON SIX--Presenting Oral Interpretations

Purposes: To practice reading aloud with meaning; to test interpretations of poems by reading them aloud; to listen attentively.

Teacher's Reference: "How Valuable Is Oral Interpretation in the English Classroom?" (Mullican, October 1979).

Materials:

DUE NOW: Students should be prepared to make their brief presentations.

ASSIGNMENT:

Procedures and Activities:

The teacher may wish to devote entire class periods to these brief oral presentations: an introduction explaining theme and background; the reading aloud of the poem; and a concluding remark, if called for. Or the teacher may wish to have three or four presentations per day, while taking up other work during the rest of a class session. Both plans have their merits. The former plan permits concentration on one exercise and permits students to complete an assignment, so that it doesn't hang over them. The latter plan permits some variety in several class periods.

NOTE: I do not recommend a teacherly comment after every presentation. It saves time if both teacher and students make notes on what might be

said about each poem and the presentation for later commenting after a number of presentations. In this way it is possible to treat as many as ten or twelve presentations during a single class period. Such a practice permits us to pass over in silence an embarrassing performance. Teachers who wish to make more precise evaluations may use a checklist, which, when completed, may be handed to the student.

LESSON SEVEN--*Wabash Valley Anthology*: An Assignment in Creative Writing

Purposes: In previous lessons, students have gained practice in locating the personae and implied dramas in several poems. They have used these insights in orally interpreting poetry. The following lesson builds on these skills and insights, so that students can begin writing some poetry of their own, consciously using a persona.

Teacher's Reference: "And the Dead Shall Speak" (April 15, 1969).

Materials:

Edgar Lee Masters' *Spoon River Anthology* (1962)
Epitaphs written by students in previous years
Phonorecording: *Spoon River Anthology* (This record provides a good example of reader's theatre: four actors read a selection of poems organized to create a drama. The actors create their personae, not by full acting but by oral interpretation. In effect, they act "from the neck up.")
A record player

DUE NOW:

ASSIGNMENT: Write an epitaph. For a persona select either yourself as you might possibly be at the end of your life or some completely fabricated narrator. Arrange your epitaph in verse, imitating one of the forms in *Spoon River Anthology*.

Procedures and Activities:

1. The teacher asks for volunteers to read selections from Edgar Lee Masters' *Spoon River Anthology*, while other students follow along in their books. The teacher selects poems for their dramatic value and for their presence on the phonorecording to be played later. Some possible selections are "The Hill" and the epitaphs for Tom Beatty, Benjamin Pantier, Mrs. Benjamin Pantier, Margaret Fuller Slack, Knowlt Hoheimer, Lydia Puckett, Shack Dye, Hannah Armstrong, William and Emily, Roscoe Purkapile, and Mrs. Purkapile.

2. After each poem is read aloud, ask students what particular passion or interest governed each person's life. Ask what kind of person seems to be talking and what story lies behind each epitaph. The drama in the poetry is particularly evident when seen from two perspectives, as between Mr. and Mrs. Benjamin Pantier and between Knowlt Hoheimer and Lydia Puckett.

3. Discussion concerning the forms and content of the poems that have been read. Note that each person's death is somehow appropriate to the concerns and passions of his or her life.

4. Play a portion of the recording, at least those poems that have been read in class. (Note: I have found that students find listening to the entire record, without preparation, to be boring.)

5. Read aloud some epitaphs written by students in previous classes. The poems below were written by students in my Summer Honors Seminar of 1980. I read these aloud and then hand students copies of the poems, which then become models for their own writing.

The Wabash Valley Anthology

I was only 16 on that dreadful day,
I hadn't even had a chance to live my
life!
During the summer of 1980, many others
also died.
The heat was unbearable, but that didn't
stop the counselors.
At flag and rifle camp, you just didn't quit.
Not for anything!
I went out that day with good intentions
and high hopes.
The day started out with a "Bataan
Death March" down a hill.
I thought that if I had to march down
that hill again, I'd drop dead.
The day wore on and the day grew hotter.
That afternoon we lined up on top of the
hill.
Down the hill we marched and down I
dropped.
"I didn't mean it literally!" I cried.

--Maria Mallory

* * * * *

Emily Canton

They say our past is never far behind,
And I believe them, now.
But at the young, tempestuous age of sixteen,
I eloped, thinking such things absurd.
Too soon I had a baby, and unable to cope,
I left the child with my husband.
For years he reared our son, while I searched
For wordly riches.
One stormy night, twenty years later,
I was awakened by my son in
The beautiful house my new husband had built for me.
"Hi, Mother," he said, just before
He shot me.

--Dianne Brandt

Here lies Jake.
I have a boat
No kids,
Kids bug me
It's a wonder I fell asleep the 4th of July
Knowin' good & well
There'd be
Kids.

Damn Kids.

Took my boat
Jake Hawk's boat
Damn kids flipped over and
Drown.

Not before I tried to
Save them, though
Ya, but they drown
Just the same.
My fault too.
"Never shoulda had the cover off, Jake"

That's what their folks said.
They said that July 5th
They said that as they saw me hang from
A tree.

--Pete Khors

* * * * *

I was known as Millard Jackson in life,
the warmest heart this side of the valley.
Till one day I picked up a poor hobo,
Stranded on the road, hot and tired.
"Hop in," I said as I pulled up
Next to him on the shoulder of the road.
With sincerity in his voice he said,
"Thank you," and buried the cold steel
Of a knife deep into my stomach
Through the open window.

--Robert Pado

Tomb of the Unknown Honors Student

My parents came,
and to their horror,
they found me dead,
up on the mezz.

They asked around,
and no one knew,
what the cause,
or reason was.

They thought for sure,
it was a joke,
but came to think,
it was the stink.

--Katie Ullman

* * * * *

Prophet

People thought of me as great, yet I was scorned.
Even though I was innocent, I was hunted.
I was thought of as holy,
Yet I broke, even shattered
The Ten Commandments of our Lord God.

After growing up into manhood as a prince,
I discovered I was born of a Hebrew,
And willingly became a Slave.
Yet, for some unknown reason
I was chosen by the Almighty
to free all in bondage.
Thus, I became an instrument in bringing much hardship
on a great and proud people.

I was called Egyptian.
I was called Hebrew.
I was called Slave.
I was called Deliverer.
I was called Leader.
I was called Receiver of the Word of God.
I was called--Moses.

--Andrea Hudock

LESSON EIGHT--Group Processing of Drafts for *Wabash Valley Anthology*

Purposes: Students need to be aware that they are writing for an audience beyond the teacher. The purposes of this lesson are for students to increase their awareness of audience and to profit from the reactions, comments, and advice of their colleagues.

Teacher's Reference: "Peer Evaluation of Student Writing: How To Elicit Independent Judgments" (Mullican, September 1979).

Materials: First drafts of student epitaphs. (Note: I sometimes define a first draft as the best and neatest draft students can produce in a limited time.)

DUE NOW: Drafts of student epitaphs.

ASSIGNMENT: After receiving suggestions for revision, complete a final draft. These final drafts will be considered for publication in a dittoed booklet, to be edited either by the teacher or by an editorial group of students as their small-group project.

Procedures and Activities:

1. Students divide into groups of five or six. Each student reads his or her poem aloud to the other students within the group and asks for comments and suggestions for revision. To test the effectiveness of an epitaph, an author may ask the group what passion or interest seems to dominate the persona in his or her poem.

2. After the group processing (or instead of it), the same groups could meet and exchange their papers with another group, who will edit silently the papers of the other group, that is, write a general comment at the bottom of the page and make marginal comments, corrections, and suggestions for improvement. As a conclusion to this editing session, students in each group may vote on the best epitaph among the papers they have read. When the class comes back together again, the secretary or chairperson of the group may read the best epitaph.

3. Students receive their own epitaphs back and revise them for possible inclusion in a class publication.

NOTE: The teacher may do the final editing for in-class publication, or the task may be reserved for an editorial board who will do the editing as part of their unit project. The resulting publication can be distributed to the class and kept as models for future classes.

To forestall future difficulties, it is probably wise to obtain a signed statement granting permission to publish imaginative writing produced for the class. Such a statement might read:

> (Name of teacher) has my permission to publish, for this class and for classes of the future, any of my writing handed in during this year, unless I specifically exclude an item. In addition, (name of teacher) has my permission to publish, for illustrative purposes in educational publications, any of my writing done during this course, unless I specifically exclude an item.
>
> _____
> Signed Date

LESSON NINE--Creative Reading--Group Work

Purposes: No matter how encouraging and open to ideas a teacher may be, students cannot be as active in a class of twenty-five or thirty-five as they can be in a group of five or six. This lesson is designed to give students an opportunity to express their opinions to a small group and listen to the opinions of others without the magisterial presence of the teacher at hand.

Teacher's Reference: "Discovering Symbolic Action in Poetry--A Pre-Writing Exercise" (Mullican, 1979).

Materials: Copies of John Crowe Ransom's "Blue Girls," Randall Jarrell's "Death of the Ball Turret Gunner," and e. e. cummings' "next to of course god america i."

DUE NOW:

ASSIGNMENT:

Procedures and Activities:

1. Students divide into groups of five or six. Each group is given one of the poems above. Each group selects a chairperson and a secretary (one person may fulfill both functions). The group is to come to a consensus, as much as possible, on the following questions: Who is doing the talking in the poem? To what audience does the narrative voice seem to be making his/her remarks? What is the scene of the implied action in the poem? What is the implied action in the poem? Comment upon the language, that is, the word choice, figures of speech, and sentence structure, in the poem. What are some allusions in the poem? What is the tone in the poem?

2. Through discussion students arrive at some consensus and make a written report of their answers. Someone in the group should prepare to do an oral interpretation of the assigned poem.

LESSON TEN--Creative Reading: Presentation of Results of Group Work

Purposes: To share the insights of the groups with the entire class; to permit everyone in the class to offer insights on all the poems.

Teacher's Reference:

Materials:

DUE NOW: Results of creative reading-group work.

ASSIGNMENT:

Procedures and Activities:

1. The chairperson of a group designates someone in the group to orally interpret the assigned poem. The chairperson or secretary of each group then answers each of the questions assigned to the group. After each answer anyone in the class may comment.

2. This same procedure is repeated until all the poems are treated.

LESSON ELEVEN--Riddle Poetry: Guessing Who's Talking

Purposes: To understand that part of the pleasure of reading poetry is figuring out the riddle implied in it; to reinforce the idea of persona.

Teacher's References: "The Nature of Proof in the Interpretation of Poetry" (Perrine, 1962) and "Solving the Poetry Riddle" (Mullican, 1983).

Materials: May Swenson's *Poems to Solve* (1966).

DUE NOW:

ASSIGNMENT:

Procedures and Activities:

1. Read aloud some of the riddle poems in Swenson's book. Ask students to guess the solutions to the riddles. In only a few of these poems is the persona the crucial issue, but all the poems are excellent for teaching inductively the nature of riddle in poetry. An interesting variation of the game is to have students raise a hand when they think they have guessed the riddle. After a little practice, many students will guess the riddle before the end of a poem.

2. Read aloud or have students read Sylvia Plath's "Metaphors." Ask them to guess who is talking and offer evidence for their solution of the riddle. "Proof" for solutions of the riddles should be founded on the details in the poem and should follow the lines of argument presented in Perrine's essay.

NOTE: The game can go on for several days, depending upon the teacher's supply of poems and the students' interest. Other poems that may be used are Wolcott Gibbs' "Declaration of Independence," Langston Hughes' "Florida Road Workers," Kenneth Burke's "For a Modernist Sermon," and Sylvia Plath's "Mushrooms." Obviously, for some of these poems to work as riddles we must leave off the titles and sometimes the names of the authors.

LESSON TWELVE--Writing a Narrative in One's Own Voice: A Childhood Incident

Purpose: To this point in the unit, we have worked mainly with the reading of poetry. Now the unit shifts to prose narrative, particularly short prose written by students. The purpose of this assignment is to lead students to write a narrative account of some significant event in their childhood.

Teacher's Reference: "To Be Read" (Macrorie, 1968).

Materials: Dittoed narrations from previous classes.

DUE NOW:

ASSIGNMENT: Write an account of a childhood incident from which you learned something. Don't tell what it was you learned. Try for honesty

(i.e., make the words fit the action), surprise, and "the secret of once" (Ken Macrorie's phrase to indicate a *specific* incident, not a generalized happening in the past). Ground the incident in reality, but be free to tell some "stretchers." Write the story as one incident, but feel free to call upon details from several incidents to create your single story.

Procedures and Activities:

1. Hand each student a copy of the assignment and answer any questions students may have about it.

2. Read aloud to students some of the best childhood incidents turned in in the past. Tell them that the best incidents from this class will be selected, edited, and published in a dittoed magazine.

3. Point out that each of these papers fulfills the criteria for the assignment: honesty, surprise, and "the secret of once" (for these criteria I am indebted to Ken Macrorie's essay, cited above). Honest writing is not necessarily confessional, but must be accurate, concrete writing that reflects a willingness to face the truth. Every incident is unique, but we should surprise the reader by selecting an unusual incident and by revealing the uniqueness of the event through specific details. The "secret of once" is Macrorie's phrase for his suggestion that the event should be concrete and singular, not some generalized ruminations about the past. An incident may contain some "stretchers," since the criterion is not literal truth but an interesting story. A student may in fact borrow from several incidents, but the story should be reported as a single incident. Students should not tell explicitly what it was that they learned, since many a story has been spoiled by overmuch moralizing. Simply tell the story concretely and let the readers draw their own conclusions.

LESSON THIRTEEN--Childhood Incident: Reading Aloud One's Own Work

Purposes: Reading aloud is a cheap, easy form of publication. It is the most effective way to help writers realize that they are writing for an audience. The practice gives instant feedback: if an incident is intended to be funny, the writer either will or will not hear laughter; if the class is impressed, a hush may fall over the room. Reading aloud is one of the best ways to hear at first hand whether the writing seems natural or phony, since the writer hears not only with his own ears but also with those of the audience before him. Reading aloud is also a way to check for mechanical errors, sentence fragments, and run-on sentences. One way to see if the signals are working well is to take a drive around the course.

Teacher's Reference: "Reading Aloud" in *A Short Course in Writing* (Bruffee, 1980).

Materials: Childhood incidents written for this class.

DUE NOW: Childhood incidents.

ASSIGNMENT:

Procedures and Activities:

1. Students sit in a large circle and read their incidents one by one.

2. The teacher and students do not comment after each reading. At the end of the entire reading, both the teacher and students may be permitted some general comments and occasional comments on specific papers.

3. Take up the papers for editing and publications. Only those papers that are to be considered for publication need be revised. The teacher may edit and publish the papers or they may be turned over to a student editorial board.

ALTERNATIVE LESSON: These papers could be group processed as in lesson eight. Groups could serve as a kind of preliminary editorial board to recommend which papers could be published.

ANOTHER ALTERNATIVE: If the teacher wishes to take a bit longer with reading the stories aloud, he or she could have each student stop after the reading and have other students guess what the writer learned from the experience. The writer may have written down in a sentence what was learned explicitly. After the guessing, the writer may then read aloud the "moral" of the story.

NOTE: As always, the teacher may keep published material for use as models for future classes. Teachers can never read, correct, and grade all the writing students need to do. This lesson is an example of some writing that can be done and responses that can be made without detailed and careful marking by the teacher. Of course, there are occasions for such marking and grading, but this is not one of them.

LESSON FOURTEEN--Defining Point of View--Literally

Purpose: In narrative writing, point of view is related to the concept of the persona. When Mark Twain used the persona of Huck, he agreed to perceive everything from Huck's vantage point; he would record only what Huck could perceive. (Henry James' term for the same phenomenon was "angle of vision.") The purpose of this lesson is for students to come to an awareness that point of view in film--and, by implication, in fiction--is literal. In film, point of view is the place from which the camera "sees" the action. In fiction the narrator serves as a kind of sound camera--with feelers, tasters, and smellers, too!--and records action from that one vantage point.

Teacher's Reference:

Materials: *An Occurrence At Owl Creek Bridge* (1962), a sixteen-millimeter film projector.

DUE NOW:

ASSIGNMENT:

Procedures and Activities:

1. Students view the film without an introduction.
2. Students write down their reactions to the film.
3. Students volunteer their reactions for discussion.
4. Leave the students with this question: With whom did you identify in the film?

NOTE: At times we distort the students' perceptions by telling them what to look for in a film. For a film masterpiece such as this one, students should be permitted an unbiased look. Writing down reactions is a quick way to let all comment on paper and to record impressions undiluted by others' comments.

LESSON FIFTEEN--Defining Point of View in Film

Purpose: Same as for the previous lesson.

Teacher's Reference:

Materials: *An Occurrence at Owl Creek Bridge* (1962), film projector.

DUE NOW:

ASSIGNMENT: Write the same story as the one portrayed in the film, using as many details from the film as you can record, from the condemned man's point of view. Use only the details that could be perceived by this man. Or: Tell the same story from the point of view of one of the soldiers.

Procedures and Activities:

1. Ask students with whom they identify in the film. Why? Almost certainly they will identify with the person who is about to be hanged. One reason for this identification is that much of the action in the film is either viewed from his eyes or the camera as directed upon him, so that we can see the emotions reflected in his face.

2. Introduce the second showing of the film. Ask students to pretend that their eyes are the camera so that they will be aware of the movement of the camera. For example, at the beginning of the film the camera circles above the hills over the railroad bridge; it focuses upon the man's face, then looks out from the face so that we see the action as he sees it. This is--literally--point of view.

NOTE: In further lessons, I suggest that these papers be read aloud and group processed, as in previous lessons. After the writing and editing are completed, an interesting way to spend an hour is for the teacher to read aloud Ambrose Bierce's story of the same title and content. It will be interesting for students to see how a professional writer approached the same subject matter. They can also compare the effects that can be accomplished in writing with the effects possible on film.

LESSON SIXTEEN--Writing a Narrative Analogue to a Film

Purpose: To gain further practice in narrative writing, using a persona.

Teacher's Reference:

Materials: *Thank You, M'am* (1976), a sixteen-millimeter projector.

DUE NOW:

ASSIGNMENT: After viewing the film, write the same story from the point of view and adopting the persona of the boy (as he is twenty years later) or the woman (as she tells a neighbor or co-worker the day after the incident). (The teacher waits until later on in the lesson to make this assignment, so that the students may first view the film without distraction.)

Procedures and Activities:

1. Students view the film the first time for pleasure, without any directions or notetaking.

2. After the viewing, the teacher asks for comments on the film. After brief discussion, the teacher gives the assignment, dictating exactly or giving the students a dittoed sheet.

3. Students view the film again, this time with the purpose of gathering details for an accurate telling of the story. As they tell their stories, students can see, hear, smell, taste, and feel only those elements of the story that their persona would perceive. For example, the woman in the story would not know what went on after she closed the door and the boy left the building. Students could, however, imagine what the woman was thinking.

4. Students spend the rest of the period writing a first draft.

NOTE: For this assignment, I am indebted to Anita Swarens, who presented it to my graduate seminar, Workshop in Problems of Teaching English, in the fall of 1980.

LESSON SEVENTEEN--How Style Creates Personae

Purpose: To understand how authors create style, using sentence structure and diction.

Teacher's References: *Persona: A Style Study for Readers and Writers* (Gibson, 1969) and *Tough, Sweet & Stuffy* (Gibson, 1966).

Materials: Copies of the opening four sentences of *David Copperfield* and the opening six sentences of *Catcher in the Rye*. There should be no headings for these passages and no indication of the names of the authors or sources of the lines.

DUE NOW:

ASSIGNMENT:

Procedures and Activities:

1. Read the two passages to the students:

> Whether I shall turn out to be the hero of my own life, or whether that station will be held by anybody else, these pages must show. To begin my life with the beginning of my life, I record that I was born (as I have been informed and believe) on a Friday, at twelve o'clock at night. It was

remarked that the clock began to strike, and I began to cry, simultaneously.

In consideration of the day and hour of my birth, it was declared by the nurse and by some sage women in the neighborhood who had taken a lively interest in me several months before there was any possibility of our becoming personally acquainted, first that I was destined to be unlucky in life; and secondly, that I was privileged to see ghosts and spirits: both these gifts inevitably attaching, as they believed, to all unlucky infants of either gender born towards the small hours on a Friday night.

If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don't feel like going into it, if you want to know the truth. In the first place, that stuff bores me, and in the second place, my parents would have about two hemorrhages apiece if I told anything pretty personal about them. They're quite touchy about anything like that, especially my father. They're *nice* and all--I'm not saying that--but they're also touchy as hell. Besides, I'm not going to tell you my whole goddam autobiography or anything. I'll just tell you about this madman stuff that happened to me around last Christmas just before I got pretty run-down and had to come out here and take it easy.

2. Ask students what kinds of persons seem to be talking. How old do they seem to be? How much education do they seem to have? What attitudes do they seem to take toward their audience? What attitudes do they seem to adopt toward themselves and their own lives? Do they seem to be speaking or writing? (An occasional student recognizes one or both the passages. No harm done.)

3. Ask the students to compose a page or so of an introduction to their own autobiography.

4. Hand out copies of the Copperfield and Caulfield passages. Ask students to examine the two passages to discern how the writers have created personae with language. The most obvious way, some students will point out, is through word choice. Ask students to go through the passages and circle words typical of each passage. In the Copperfield passage they will list such formal diction as *I shall, that station, simultaneously, consideration, sage, poseiblity, destined, privileged, inevitably attaching*. In the Caulfield passage, they will find such informal diction as *lousy, crap, stuff, pretty personal, touchy, nice, touchy as hell, goddam, this madman stuff, pretty run-down, take it easy*. Other points of comparison, these under the headings of grammar and sentence structure, include such matters as cumulative and periodic sentences, active and passive verbs, the presence or absence of contractions, and parallel constructions.

5. Ask students to examine their own introductions, composed earlier in the period, and make an assessment as to their relative formality or

informality. Many students will find a mixture. Students then write out their assessments of their own passages, pointing out formal and informal elements.

6. Ask students to rewrite their own passages into the formal style of Copperfield. Then they are to rewrite the same passage into the informal style of Caulfield. As preparation for this assignment, the teacher may read aloud previous efforts by former classes.

7. After completing the three passages, students should write a description of each of the styles, explaining the formality, informality, or mixed style of each passage.

8. Eventually (on a timetable to be determined by the teacher), students will turn in the three passages, together with the three descriptions/explanations of the style of each passage.

NOTE: The idea for this exercise was borrowed, with a few adaptations, from Gibson's *Persona*, pages 52-59. Readers are encouraged to see *Persona* for more details in this assignment.

LESSON EIGHTEEN--Writing a Narrative, Using a Persona

Purpose: This final creative-writing exercise of the unit builds upon the knowledge, understanding, and skills developed over the course of the unit. To do this writing properly, students must understand the concepts of persona and point of view, both in written narration and in film. Thus, this lesson serves as a culminating exercise in writing.

Teacher's Reference:

Materials: *One Eyed Men Are Kings* (1975), a sixteen-millimeter film projector.

DUE NOW:

ASSIGNMENT: After viewing the film, write the same story from the point of view and adopting the persona of the man, the mother, the landlady, the park attendant, the dog, or one of the bystanders in the park.

Procedures and Activities:

1. Show the film without preamble or introduction.

2. Ask students with which character in the film they identified. Briefly discuss this question.

3. Dictate the assignment to the students. Answer questions on the assignment.

4. Show the film again. Have students write on the assignment.

NOTE: This exercise could be used as a final examination. In such a case, the assignment could be given first, and the film would be shown only once. Students would complete their final draft during a single class period.

LESSONS NINETEEN THROUGH TWENTY-TWO--
Culminating Lessons: Preparing and Presenting Projects

Purposes: The same as the purposes of the entire unit. In addition to practicing the language arts, students recall and summarize their experiences of the entire unit and reinforce their concepts of persona and point of view.

Teacher's Reference:

Materials:

DUE NOW:

ASSIGNMENT:

Procedures and Activities:

1. During these sessions, the classroom becomes a workshop. Some students will be completing the editing of their magazine. Some students will be making final drafts of stories, poems. Some students may be putting finishing touches on a radio script or a brief play. Students should have been working on these projects all along, but a few days may be required to complete their work.

2. Interspersed with this work will be presentations of various projects. Time may be taken out to perform an oral interpretation, a readers' theatre presentation, or a playlet. As magazines or other duplicated materials are completed, they are distributed to the class. Visual displays are completed and posted around the room.

NOTE: These days may put a heavy burden on the teacher, particularly if the school administrators admire straight rows and silent students. It may be useful to inform the principal what is going on, so that the buzz of productive work will not be construed as chaos. During such sessions, one would desire more room, perhaps an adjoining workroom or classroom that is not being used during that time, or even a school cafeteria or auditorium not in use at the time. The teacher will need to see that all students have productive work to do. Some students who finish their projects early may present potential discipline problems. At this point the teacher may find it helpful to have an abundant source of reading material and suggestions for further creative writing. Students who complete their own projects should be encouraged to participate in others' projects: for example, one who has completed a written project may volunteer to be a bit player in a one-act play.

LESSON TWENTY-THREE--A Final Essay Examination

Purposes: To supplement data gathered through informal evaluations; to gain more controlled and objective information on the working knowledge of the persona. If teachers wish to test more detailed knowledge, they may supplement the essay examination with objective sections--identifications, matching, multiple choice, fill-in-the-blanks--to be offered on a different day.

Teacher's References:

The Nature and Measurement of Competency in English (Cooper, 1981)
Evaluating Writing (Cooper & Odell, 1977)
Common Sense and Testing in English (1975)
Measuring Growth in English (Diederich, 1974)
Wad-ja-get?: The Grading Game in American Education (Kirschenbaum, Simon, & Napier, 1971)

Materials:

DUE NOW:

ASSIGNMENT:

Procedures and Activities:

Write out a short poem, such as William Butler Yeats' "Father and Child," on the chalk board, leaving off the title and the author. Ask the students to read the poem carefully and write a title for it.

Directions for this essay test: Persuade the reader that your title is an appropriate one for the poem. To accomplish your purpose, you will need to identify the characters (who is speaking, who is spoken to, who is spoken of) and the dramatic situation.

NOTE: I have found from experience that almost no one, even the brightest of students, can guess the exact title of this poem. Sometimes even the best papers do not even identify a parent as the speaker. Papers should be graded not according to the accuracy of the guess, but according to how well the student demonstrates a working knowledge of persona and dramatic action in the poem and according to the quality of reading, writing, and thinking demonstrated. Far easier poems can--and perhaps should--be chosen. A difficult poem such as this one has the advantage of separating out the various gradations of readers and writers.

LESSON TWENTY-FOUR--Evaluating the Teaching Unit

Purposes: To review and summarize the lessons; to discover which activities and projects were worthwhile, in the minds of the students. We teachers set great store on evaluating our students, but little on evaluating ourselves and our classes. In this lesson, we get to hear how well we did.

Teachers' Reference:

Materials:

DUE NOW:

ASSIGNMENT:

Procedures and Activities:

1. Students sit in a large circle. Tell them that you need to know how well each of the activities went over with them so that you can prepare intelligently for the next time you teach the unit.

2. Ask students how helpful each activity, beginning with the first, was and how well the students liked each exercise. Ask for suggestions for improvement in the future. Take notes on what the students say to demonstrate that you are serious about their opinions and so that you can remember what they say.

ALTERNATIVE: Make a questionnaire in which you ask the students to rate each activity for its helpfulness. For a scale of five, use *superior*, *above average*, *average*, *below average*, and *poor*. Points of comparison are activities done in this class or in other English classes. Follow this written evaluation with oral discussion on the merits of each exercise.

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